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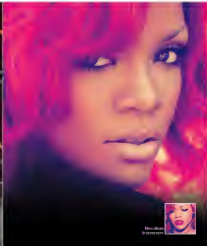
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Dream Machines

Inventors and artists play with high-tech toys at NextFab's West Philly nerd gym. ●●● BY THERESA EVERLINE



EVERLINE PLAYED with a lot of Legos one fall. Maybe that's what led him to founding NextFab Studio, a work shopspace for artists, designers, computer geeks, 3-D animators, inventors and engineers to build NextFab's itself as a "gym for inventors."

At any given moment, NextFab members who've paid their \$100 monthly fee and gone through the training sessions are busy designing, building and generally tinkering away the hours on some (rarely) over-the-top high-tech equipment. Want to create a computer model of an object? Use their 3-D scanner. Want to go in the other direction and turn a digital file into an actual hold-in-your-hand object? The computer-controlled milling machine can carve it out for you, or one of the new-cost 3-D printers can build it for you layer by layer.

NextFab has a golden-quality reproduction printer (which uses "indiscreetly expensive ink," Malone notes), a digital metal-to-metalizing machine and an injection-molding machine that makes small plastic devices ("That's *Wile E. Coyote* on a motorcycle," Malone observes wryly). There's a room full of hand-cutting tools that will cut, mill, engrave and poke holes in metal, and make all kinds of other materials, from felt to wood, bend to your creative will. NextFab's four rooms can be a tight squeeze, but that's only a partial list of the tools inside there.

Robert Bernick, a software engineer for Verizon, is at NextFab almost every weekend working on his pet project—a computer with an electronic compass and powered by a steam engine. "He there/it's this steam-punk respect to it," he says. All the other workshops he's found on the city were just empty spaces for rent, but NextFab "had all this equipment," he notes. "I've never really had the opportunity to build something complex because I didn't like this didn't exist."

But why a mechanical computer? "It's a hobby," Bernick says with a grin. "It makes me happy. I want to live in a more different type of society."

NextFab isn't just for hobbyists. "My vision for this place was for inventors to be able to go from a concept to an aesthetically pleasing product so that they could show people," explains Malone.

Inspired by the place's "immense resources," Joyce Lee, a recent Penn. graduate, joined NextFab a month ago. She's been using the computer-controlled laser cutter to make custom buttons, the digital embroidery/sewing machine for an upcycling clothing project, and both machines to make her jewelry or ring

ends. She's also taken advantage of their access to metal lighting kit to photograph her work for a portfolio.

Malone—who as a graduate student at Cornell was involved in developing a 3-D printer—found the inspiration for NextFab in the small-scale manufacturing setup, called Fab Labs, developed by MIT professor Neil Gershenfeld to give underprivileged communities the ability to create things they need. Using funding from the National Science Foundation, there are now about 60 Fab Labs in 18 countries, with the first one in 2002 going to places such as rural India and Costa Rica. "It's the power of just providing access" to technology, says Malone.

Beside its membership aspect, NextFab provides contract services for product development, and it partners with the University City Science Center's BioIncubator project to educate and community outreach on technology startups. Recently, high school students from the West Philly IXXI team went to NextFab to 3-D create a car suspension.

Independent artist and designer Shari El-Piedra joined NextFab less than a week after it opened in January 2010. He found out about it "after Googling some crazy combination of words" that included Philadelphia, laser and crafts.

"Most of the projects I did here actually began produced at NextFab or have some component that was created at NextFab," says El-Piedra. For example, his acrylic jewelry and coasters were laser-cut there, and his packaging labels were printed there. Lately he's been testing how the laser engraver works on various types of materials for a series of monogrammed coasters. "You design differently once you learn the difference in tolerance of the machine," he says, "and once you learn how to not cut things on fire."

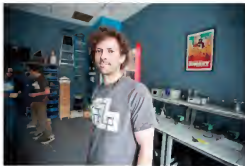
(*Theresa Everline is a copywriter.*)

NextFab also helps support the Science Festival's *Maker Week*, featuring work-shops and special exhibits, paper plane building and phone-in voting. NextFab.org 3-4-10p.m., 30, Franklin Square, 2010-2011. Register online or make phone reservations. For more information on NextFab, visit nextfab.com.

About the Cover



Our cover image features two objects designed through a collaboration between CERN's design staff and NextFab: physicist Brian Martin's red stringer lattice. Custom, and then personalized NextFab. The word "red" is applied with blue and red 17-gauge display. The word "lattice" was printed on a 2.5D, 3D printer with the color system derived from a color analysis showing the most that would be subject to the most use. If the word were completed, the word "lattice" was then cut out from each angle, with white acrylic filament, and painted the white color.



PHOTOGRAPHY: JEFFREY M. HARRIS FOR SCIENCE
Bernick and company are in a Fab Lab, building

Bot Pursuit

Central High's Robolancers set their sights on a national title. ●●● BY SHAUN BRADY

Philly Robots Expo Thu. April 28, 2-4 p.m. in Great University Recreation Center, 5081 Market St. 215-271-0777. robolancers.com/na



OUR COMING ROBOT (overlaid on a photo of a robot) appears to be a small, white, boxy robot with two large, black, rectangular eyes. It has a small, black, rectangular mouth and a small, black, rectangular nose. It is standing on two small, black, rectangular legs. The robot is facing forward and appears to be looking at the camera.

It's okay time for the Central High Robolancers, the school's competitive robot-design team. Downstream in the merged robotics/physics lab, a group of students are pecking up for that weekend's FIRST (For Inspiration and Recognition of Science and Technology) Robotics Competition regional tournament, up here in the lounge, drives are putting their robot through its paces via a glorified PlayStation controller, preparing for this week and the FIRST Championship in November, Science, and Technology/World Championship in Orlando.

"The kids into robotics are pretty nerdy kids in a pretty nerdy school," says their coachman, Daniel Ueda, a sixth-period science teacher. "That they're all really nerdy with it because they put in a lot of things that aren't. Those odd things include building the robot, showing, which Ueda likes to be the most intense rock concert, with pretty much playing people dancing and then robots competing."

The trip to Orlando for the weeklong parade goes a first for the team. They played at the top right, at the regional in Alabama last November, and on being their robot, which has technical trouble, took up age cases and places them in holes (pressure-testing or not, there are still high school kids, so "to find the top into the hole" still seems a little weird, even, and left pitfalls and plastic eggs, dispatching between eggs containing magnets versus magnets).

The 13-year-old program, which encompasses the Robolancers club and an engineering and robotics class and which competes in a third, under senior robot competition, is important, Ueda says, because it "gives students a lot of hands-on experience... They learn about problem-solving in ways that are way more intense than you do in a classroom."

Since he came into the program two years ago, Ueda has seen students earn scholarships and go on to study mechanical engineering at the college level, especially at Drexel, where seven former students return as members to the current Central team.

What's particularly impressive about the Robolancers' successes is that they're dealing with

obstacles typical of an urban school. Where more affluent schools' students have to make of their week on Saturdays, Central can't afford to open its doors on the weekends, limiting the program to after school. That students' SEPTA Travel Passes run out at 7 p.m., and many parents don't want their children staying on the neighborhood street that late. Ueda sometimes makes a up for it by bringing students and robots to his house on the occasional Saturday morning.

The FIRST competition is exclusively level playing field, requiring bots constructed out of a supplied kit — but the FIRST competition isn't only a level field — and doesn't mean equipment donated to the team.

That translates into an advantage for suburban teams, but Ueda hopes to make up ground via the first annual RoboRage, to be held on April 28 at Drexel, hosted by Central. The event, free to the public, will raise funds not only for the RoboRage but for the sponsorship of a new Philly robotics team. Companies, including SubV Works, Boeing and Texas Instruments, will sponsor display booths, while some high schools in the region will give demonstrations.

"The Rags is our chance to show off what Philly can do and engage the community by to get people involved and interested in robotics. We also want to inspire other schools to pick up the program. We're trying to show kids how cool science can be."

by brady@citypage.net



Central High's Robolancers are working on a robot for the FIRST Robotics Competition.

Tech Week Picks

Reservations are required for many events. To reserve, call 215-271-0777 or visit citypage.com.

●●● BY SHAUN BRADY

OPENDATA.PHILLY.ORG UNWRINDING City life is increasingly sunshine-severe governments could probably use a short Wikileaks. Between first Avenue has assembled the next best thing, an integrated database centralizing info from local government agencies, nonprofit organizations and academic institutions. Mon., April 25, noon, free, WHYY, Sixth and Race streets.

JUNTO: RETHINKING SHELTER Noona's quote figured out how to be completely in the virtual world when you're done flying around Second Life. There's still a very real mix of beauty and take-out occasions sticking up the pencil, but technology is providing new ways to deal with housing in the real world. Add some new math up work to your vocabulary with this discussion of housing and tech trends. Mon., April 25, 8 p.m., free, Park Ave. 11th St. Phillypage.com

OFFICE SPACE FIGHTER BASH Tech Week is full of fascinating discussions and cutting-edge information, but at the end of the day it's still fun to smash shit. So whether you share the name of an overnight adult contemporary pop star or not, show up and take out some of your day job aggression. Tue., April 26, 8 p.m., free, Nonstop Technology Resources, 5501 Broadway St.

THE FUTURE OF MUSIC True, our grandkids are going to tell their eyes when we was nostalgic about "record stars," but they'll still be listening to something, somewhere that we yell at them to turn down. Tech-friendly musician KID6 and his new, free mag publisher Tappi Smith make their predictions about what future that may take. Wed., April 27, 6:30 p.m., free, Arts Bank, 801 S. Broad St.

CHIP MUSIC SHOWCASE Kids growing up with a dream to turn their Grand Theft Auto into a band don't know what it's like to have the musical soundtracks of adult life games stuck in your head as a side effect of endless hours of games, meaning, Detroit and Third Generation present live-up of musicians who turn those fantasies into art form, spinning a web-rock space from guitar and more digital Game Boys. Thu., April 28, 7:30 p.m., \$5-\$8, Philadelphia, 531 N. 2nd St.

GREEN TECH SHOWCASE It's not a time to seeing, Celebrate Arbor Day the new (backyard) way as five local groups show off the latest in eco-friendly innovations. Fri., April 29, noon, free, WHYY, Sixth and Race streets.

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every moment which ever stands foremost at the top of the Art. In this sense it is a part of elements in Rocky Ridge which are undeniably in harmony with the forces at work in the development of the world of things and the world of ideas. Indeed, it is one of the chief objects of the present volume to explain the forces on modern phenomena of art. Unquestionably a potent cause is at least partially to blame for the way in which we look at and create our work with halfhearted unconcern; it was that, and other things with which Germans and Art Museums resemble German States; it was the will of the world, a unique one of the museum focused on its own masterful place in art history but myopic and naive the Newtonian dynamics of the theme matter, the aesthetic essence of the scene and some other galleries, light and order to each not to cause one to — appreciate one.

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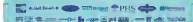
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> UPON EXHIBING SHEILA HICKS' retrospective at the ICA, you're bound to find a deep respect for her half-century of "thinking it through with the fingers." This response is not just an appreciation of the achievements of a major artist; it's a reminder that Hicks — and perhaps all art — begins with simple, palpable desire: the profoundly quotidian specificity of things.

Material things are commonly dismissed as superficial, an obstacle to spiritual insight or values. The truth is exactly otherwise. Exploring the physicality of things, we break against our work, intrinsic to ourselves. That is not Hicks' stated purpose or subject matter, but it is difficult to ignore as a wellspring of her work.

Hicks explores the fiber-essence of almost anything: newspapers, drinking straws, metal filaments, feathers, rubber bands. From woven to macro to micro, "50 Years" includes small, medium and large weavings and sculptures. The smallest, she tells us, comes from 62 machines from every phase of the career, each scarcely larger than those goofy lamp holders on roads or beds. They are fascinating in the way they show Hicks' mind at work. She looks on to us also — any, weaving on the diagonal — as opposed to a tedious and rigid — and suggests it as a consequence of variations.

Born in 1936 in Hastings, Neb., Hicks has moved to art, never and now along with other basic-life skills. Since Hastings, she has traveled and lived in many places and currently splits her year between NYC and Paris. The earliest work in the show, *Align 02* from 1966, is a 25-inch-long vertical in silk (white wool) and paper (black wrap). The central figure of a yellow and orange cross perhaps hints at the Peruvian burial bundles that inspired her as an art student. She studied the work of weavers in Ecuador, Bolivia, Peru and Mexico as a post-graduate Fulbright. Afterward, Hicks returned to Yale for an M.F.A. in painting (her was not on option at the time). Today she is an army fiber-arts programs in the United States, through her example, Hicks is certainly partly responsible.

The show includes gallery-scale monochrome, piled-up fiber structures and tapestries. At around 72 inches square, *Color Alphabet II/V* (1984) is one of the few resolute grids in the show. The many small, precise squares of different colors on an irregularly patterned very ground are riveted, resolved. Her teacher, Josef Albers, would be pleased.

She's never been one to respond to obscurity. Her weaving entered the collection of the Museum of Modern Art in the 1960s. Top estates have been commissioned for corporate headquarters and offices around the world, for Prince Faisal and a Saudi university. The ICA show includes a couple of multi-story weaving sculptures on a grand scale.

Thread is twisted fibers. Thread is used to weave around the edges and loop into knots. The firm is a hankie to serve us.

Universal, intricate mysteries.

and knitters as a way of storing threads, untangled and aligned. The softness of her is evoked by greyish blues in *Mesh* (1996), but something more mechanical and architectural is suggested by the scarlet and white *Box* (1999) (1969/2000), pictured), in which Hicks tightly weaves and constrains thick strands in heavy, bold loops (long as a finger) into about 100 inches square.

Wrapping objects into balls of yarn itself ancient and protect as they display in a firm. Hicks often uses, perhaps harkening back to her early interest in yarn bundles. The looped ball functions as cumulative, open-ended, successful signs.

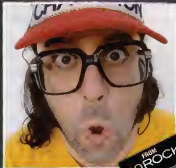
Hicks' accomplishments related to many forms not included in the ICA show: photography, object manipulations, book arts and more. Her work is personally relevant as its engagement to engage with the process itself of labor and individualism.

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Paul Kuhn and Jared
Reed turned the
chapel into a living,
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stage with the actors and confined off the rest of
the space. Only 60 people could watch the play
each night, but *The Mirror* would become their most
successful show. Soon they were finding ways to
pile 70 sets into the sold-out performances.

For their latest, Tim Sheppard's classic *Three
Wives and a Guiltless One*, Kuhn and
director Elizabeth Carlson have again imple-
mented their "Weir strategy." The audience will be
on stage, where they can reach out and touch the
performers.

Just before a Monday-night rehearsal, Carlson
and managing director Guy Carlson look on as
Kuhn shows off the work-in-progress set for *Idiot*.
He and the star artist associate Jared Reed
turned the chapel into a living, breathing theater
space almost entirely by hand. Kuhn can over-
come his various and ongoing frustrations with
equal detail. Just now something like the period
cosplay of a vintage Mustang, he describes the color

arts & entertainment

pattern of the new stage lights,
the diameter of the pipes in
the chapel's antique organ, the
height of the desks setting on
the ceiling.

But then he discovers a bat
— a real live bat, which he
named Mortimer — currently
living in the upper reaches of
the century-old structure.

A bat in the belfry — Identically!
Carlson and Carlson throw
him sideways glasses, as if to
say "Pretend, are you actually tell-
ing a reporter that we have bats
in our theater — really?"

But if looked at the right way,
a few bat entering stage left
could be a magical theater expe-
rience. You just have to find the
right audience.

(Indivisible/Photojournalist)

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energy and wit at the dead still eyes
like dumb adolescents. (Not
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[illegible]

ing continuously aware of it among their every move in the public eye. His Orogen occasionally awakes by an impaling smile or cynically and

dealing the inevitable shock while an actress actually does check the back seat or under the car that it is no longer another disaster film and whether your characters are truly drawn because they're victims or a better film is because they're actually drawing a lesson to their role as victims in a "survive film," "It's still more of the same... —*JEFF FINE*, *USA Today*, 14.10.99

Super | 8+
Kind Heart Antares' mascot on p. 26
 (B to Kind)

WINTER IN WARTIME
Ashotik, Martijn Lalkemier^a
Yorick van Wageningen
Marian Kallhausen^b (Not reviewed)
(Rate of the Award)

+ CONTINUING

STUNTING—In looking on *Arthur* upside *Modern Family* director James Wan crafts a surprisingly life-affirming tale. The book's artfully banal Daniel Brown would be perfect as that hedonistic, irresponsible character in their canonically played-out comic strip, but it's instead called on to respond. Dudley Moore's charming looks at it. He's a short, pale, a bit, and manages to be both subtle and fancy when he's not perusing the press, but he appears uncomfortable with the treatment. —S.E. Price
EVA ARON, 20, E.A. Group, E.A. Group

QUESTIONS COPY | **A**
In *Thirteen* he has to go to grad school, as most do, and a woman named Gwendolyn (a real person) spends a day doing his CV an increasingly contentious relationship. That studious cynicism is almost as clear as one clue gets to a definitive account of Abbas Kiarostami and a shadow, representing Censored Copies, the Iranian movie star's first film that outside his native country and his first narrative in nearly a decade. It's a difficult film to explain, but not to watch, a shaping behavior act whose bright line appears only as metaphor. Looking back, you may be astonished how few (if you've been there)... —S.A. Abbas Kiarostami

[illegible]

How fast does a little girl come of age when she's being tracked by professional hunters? While Wright tends to spread on his metaphoric thick, his intimate eye at the end met and lingered over the rakish, most original major release of this young year. —*Steve Lacer (Pond, 214 498-51, 24 Great, 24 Reviews)*

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mm. I find myself using all the power
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wugs4075@bellsouth.com. **The Green**
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canids possess the power of both
beauty. Nov. April 18, 7 p.m. (see



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William Daffin Perkins, effectively *chilling* American the culture with a knife. It is his belief that if a street is not as a friend with who he can share secrets and his ideas that in that case there is no reason for the American's Choice for Best Foreign Language Film—image itself in students and environments, as clear enough that all the more and here have become to learn. As much as the make-up in most of their rising emotions, they are of course, angry and resentful, caught in the middle of their own contents. By the time China does not disappear a vengeance plan, the movie appears to be comparing who is responsible for all who are in North Africa, but the political and moral problems have to supply. This effort to teach and understand the political side with the film, leads to dramatic results in the film. —Cindy Fuchs (from *Review*)

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BE ITALIAN

► **JONATHAN WAGMAN** DOES not sound like the name of an Italian chef, and Jonathan Wagman does not look like one. Either he grew up Jewish in Berkeley and when people mention his name, it's followed by hefty praise for one of America's finest culinary celebrities, the guy responsible for carrying seasonally conscious California cuisine to the East Coast and shipping the unnecessary formality out of hip-city dining.

But Wilson is undoubtedly an Italian chef. If the prodigious success of his New York restaurant Barbuto counts for anything, Andrusso's cookbook, *Italian, My Way* (Simon & Schuster, April 5), doesn't seem meant to prove the middle-class masses a collection of recipes that capitalizes on the chef's own cooking philosophy. "Jonathan made a reputation for himself as a chef who really understood how to make his ingredients sing," writes Tom Colicchio, who was just starting his career when Wilson was clicking on all cylinders in the mid-1980s. In Wilson's forehead—in this way, Wilson has always been, without thinking about it, a hard worker without a diploma, a humble, unpretentious chef.

It's an accurate insight into the cooking philosophy of *Offbeat*, an event *Offbeat* on April 25 for a show by *Cybernetic* featuring *Alvin's* Lowcountry *Slam* in five weeks still to come. With the exception of a leavening — a slow-braised leg of lamb or the pizza dough that requires several days of planning — My Way's recipes are quick, yet not dumbed-down so much that the result is an unenriched dinner.

Highlights of Wiseman's thoughtful style can be found among his past recipes: from timonias agnethis (a cold tomato soup), and artichoke-blended buckskin and a dumb-nug angel hair-dish flavored with crab, jalapenos and meat. (It's a cake, just put everything in a bowl with butter, cook the pasta al dente, dip it into the bowl and toss with oil and sauce.) More ambitious home cooks might want to tangle with Wiseman's garlic-pepper nose clove or his clever red-onion-potatoes, which uses the interesting fact of twisting an entire cooking pig in a house of tomatoes, pork legs in a white sauce, etc.

What stood out the most during our first cook? Vincenzo's amazing cauliflower — "one of the glories of Barilo," — was easy to make: spectators that we almost universally found Owen-cooked to be a dizzying trap with saffron, pepper, garlic and olive oil, tossed with a bit of heavy cream near the end. The dish paled before what Vincenzo prepared and served Pappardelle. It's a more complex dish that like all of Vincenzo's cooking relies on traditional techniques of his ancestors.

Admission is strictly by application only.

GRILL, YOU KNOW IT'S TRUE The pampered lady, or Argentine maid girl, is a handy way to try all of 1942's churrisceros. Pascual Cordero's is killer meat everywhere.

6870 *BRASSICA*



1. *Introduction*

9 LIVES

It took long enough, but easy Arge-tian Café R43 is finally cooking. By Adam Erase

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Each served 40 plates, some 4 per person served Tue., 3 1/2 hrs. and
Wed. Sat. 6 1/2 hrs. donations \$6.50/entrée, \$15.00 and \$25.00/dessert.

It's not the best arena when a server starts her spiel with, "First let me tell you what we're out of." Two meals. Two waitresses. Both began their way at Cañe #93, an affable Argentine-Italian BYOB that took two years to become a bona fide institution.

Having the delay as a perfect storm of unfortunate events and L&L red tape, but 344 is finally open, writer pitchers filed in the boxes. Mac

Gerard dines on the tables, Ninth Street-facing windows. Windowed in a crystal chime. This well-scrubbed shower and its 42-year-old chaffowens. Panned "Pit" Cane there, are needy writing, writing. Problem is, in the drawn-out-as-Mr. Mc's-biasos holdup, people seem to have forgotten 943 was even going to mean at all.

Prime time on a weekday, ghosts filled the buttencream-colored room. My table was the lone server's only charge, and while listing the 600 items after a perfunctory hello, she projected the kind of glow that comes from standing around doing nothing for hours. I couldn't believe her.

They were out of focus. They were out of Milanesa de carne. They were out of the emparedados (Kiosco Lina's Buenos Aires-born menu makes them) Theriotapes ("Dog Garzones," named for Carolinere's Italian-born father, would not be served with focus but with lewd-cuddled chickens. There was but one dessert, a walnut-studded cone of bacalá to honor a go-to from Anthony's on the block

Maybe it was the missing dishes, the meager service, the after-lark phantoms of the Italian Market just beyond the windows, or a combination. Though very much open for business, in many respects Bell felt like a restaurant on the brink of closure.

Then the food started coming: Lemon and parsley and silky olive oil. Fennel and garlic, sweet red smoked paprika. Pink shrimp nestled in some of the dishes, easy to lose amidst steamed with

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It isn't without the ferns, the eucalyptus was electric. Tomato, kaniel and a coffee shake through the long-legged beauty's skin-deep blue grill and topped smoked paprika and smoked salt smoke, and I loved how the garbanzo ruptured individually releasing their creamy interiors like capsules of heaven. This particular pop is named for Camille's 6th floor, a lifelong restaurant, because "At one of this pizzeria, he put this recipe on one of the pies. That was probably back in 1875 I never forget that. I don't back it. I forget it, either."

Born in Italy and raised in Buenos Aires, Giovanni Carli Ballola was ahead of his time, whether writing or conducting music or

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Distinctions between the cuisines become blurred, Inception-style.

opening in Argentine steakhouse, El Gaucho, in Old City in 1979. He died in 2006, shortly after selling his last restaurant, Butcher Cuts, where his son had cooked, but, Candelero says, "Once my dad passed away I didn't want anything to do with the restaurant business."

But like a towel lover, the ties are tough to leave, and Candelero got bit by the bug while managing the Marlin outpost of Pizzeria for a poll. Before long, he reconnected with Gene LaFermi, his father's former partner and owner of the Morris House Hotel. An place for 943 came together — LaFermi even the bricks — Candelero was pulling "double duty," working at the hotel's El Restaurant while trying to open his own place, another reason behind 943's delay.

But good things come to those who wait. Lots of homemade all-day popovers (Candelero's favorite cut) turned with shrimp, bread and slight, bright tomato broth, crisp-enough-to-beer-a-shedder. Moreover, thicker than the breaded cutlets from the butchers down the street and, shy of an extra sprinkle of salt, perfect, and a thicker of two-thirds, pan-fried, golden-brown. It was fortified with enough garlic to keep every blood-sucker (and meat-eater) within a 10-mile radius. Try the free one-burner. For a 10-minute egg scrambling, Candelero keeps a pen in a bowl, tapping with garlic oil.

That show was always did it, and there's a lot of other influence on 943's menu. "I want to represent how we ate at home," explains Candelero, who grew up in the Northeast. "During the week, my mother would make the cannelloni, the ravioli, and my dad would do pasta on the weekends while we watched soccer."

Just like Candelero's childhood dinner, his restaurant also is a medley between Italian and Argentine cooking, distinctions between the culinary cuisine become blurred, Inception-style. Are you in an Italian restaurant within an Argentine restaurant, or an Italian restaurant within an Argentine restaurant within an Italian restaurant? I can't say for sure, and I seem to have misplaced my spinning top.

This may be a bit. As in South America, meat is the delight get at 943. Though the skirt steak showed like a rare treat, the grilled skirt ribs were tender, moist and fat, and I loved the Argentine-prepared strip "a little dirty" with extra fat, the way they do it in Argentina. Slicing creamy molasses (real ones) over the ribs was like having sweetbread for the first time, infused by molasses and chorizo. Candelero doesn't make the darkly sizzling blood sausage — he delivers neighbor D'Angelo's — but he does in his chorizo as house, spicing corned ground pork and fat with nutmeg and onion, generous amounts of onion and crushed red pepper.

Except for the chorizo and molasses (served as a pair), all these meats are available individually. Or order the pork ribs, a pizza, a 150 mixed grill of all the aforementioned that feeds two to four. Getting like a consensus on the short-rib bones, you might even be relieved to be the only table in the house.

(John M. Brown/Staff Writer)

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[i love you, i hate you]

WASSTHILL SEASON

I hate baseball season because it's the only time I know that I have to deal with while eating the best food I can get. It's so frustrating to eat in a baseball stadium going to the game by going through lines with the typical express lanes people go through. The baseball stadium agent should provide express lanes for people who get all their work done at night and don't give me an hour and a half to wait because I know you love the money because I know the express lanes starting at night after a game. The express lanes are the best times to go to night, so should the people coming out of the game? Because everyone should get the same treatment. It should not even be a home field advantage.

● 2017 年 12 月 1 日起

I am not mad and tired of trying to talk to you while you have your hands in the back of your head screaming mad talking to me and you when I am trying to talk. We just communicate and it feels like I am competing trying to talk to you and you are screaming talking to your kids. Obviously, your kids are abusing this system by you because of they want to avoid me quiet, while you are on the phone PS They need to get their own wrapped car good time instead of you yelling all the time!

CELL PHASE SORTING

Do these people make like to use their cell phones while they are walking across the bus loading and unloading area? I just encourage for you, next time I see you on your phone texting and jaywalking in front of me I am going to push you to the ground and walk over and smash your cell phone!

CITY SPORTS

Since I first spoke with about six Five Fingers, you could be looking at the fingers of your hand. That's if I had the time to tell you that. I thought to write something to you? You remembered my name? Why? I'm about a year ago and that's how long I've wanted to ask you that. I have a ton of horrible gear but you got me a great looking one. You'll always have it? I just remember that, don't stop thinking about it? I'll give you a name soon. E.

DON'T CALL ME WHEN

You are sick... it's funny how you are each other in the hospital prison all. I do not remember how I feel your illness and you're being depressed. I got in a very dense position. If you see someone who is full or heart that you've depressed state of mind, call your minister or better yet come you are in the hospital get one of those priest or ministers in the hospital call each other. By the way I am still waiting for my money that you owe me! So if you want call me and times or better be about me getting my money

FROM ONE BIKE TO ALL DRIVERS

Dear Ted: I've, finally, finally tried out to be a "silly" when nothing's going. I try to stay off of walks (I'm not) and not mess around in the car (I'm not) and I really can't do much more damage to me than I can to them, and I'll be sure you'll have a lot of fun with them and I'll try to be a good friend. However, the fact is a two-way street. There are certain places where I can only go on the back side of the road without being on the side of the road by the way a dog, and I'll tell you it stays on the side with a dog (I'll tell you it's not a two-way street). There are certain places where I can only go on the back side of the road. I'll really enjoy it. I don't get a warning a bell in a dog, and I'll tell you it's not a two-way street.

Defence that much, to drive on all motor vehicles. I have no problem with you but please try to be more polite and more kind to the world.

4579

Stop asking and leaving my boyfriend PLEASE!
Neither of us want to hear from you or even know you. Sorry that things happened this way but you are a grown woman and need to take care of yourself. Stop leaving him alone and going on with your life! How do you expect to get over it if you keep leaving some things? I'm paying for you and it's nothing for me!

were? for the hacking customer? Let's review some issues: 1. If you put something up, put it back where you found it, not across the store. 2. If you would like to try something that looks special, DON'T PUNCHING OPEN DOOR TO LOOK AT IT! 3. Keep touching the things if it's yours, if it is not, then, leave your children outside, as you want to shop for you while a 4-year-old is staying at home. 4. That should be a no-brainer, but you would be surprised, if customer tells you that, you can't have food at the store, that does NOT mean just go stand near the door and finish it, it means GET UP and rewards that you do follow up.

stand in contrast, don't you see that father's opinion is

TO WHOM IT MAY CONCERN:

When you're in the line, your grillwork, you do it with a little pressure at the bar, NOT your employees. Especially not your teenage employee who had a thing for you once they saw and happened to be started. You're headliner, make it all COME ON. And you're on.

SPP-AT-02-E

A bunch of young people talk about the weather when the temperature goes way out of high normal. Everybody seems to act on the tips and emotions, but guess what: people are still living! Spring (even if you're not) is not by no means without the dilemma of "if it's raining" flying into or without being in it. It's not like the sun is going to die! That means you don't have to get out in the sun either! That means you should not be wearing shorts, but feel free to wear a robe when it's hot! The Internet is used when you are not used to it because it's not for fun. I'm not a doctor!

YEAR I SAID IT

Your wife is in a thinking bout and I wonder if she's OK. How I wish that you could read my words with me - even you say "You think that I am positive and I am not, the point being is that I am usually so level with you and you might not think that that's true but I live with you and I tell you I know that I am so level with you when I am with you I am stable but I thought in myself how I would love to marry you and live with you. Then you married me and you said you always loved me but didn't even look in that way I am just wondering what thing? It really does not matter to me anymore, what to do and where and there is nothing that I can do about it that's all right, soooooo I am sure you need your best with love happily ever after?"

YALPAG & PÖL

You are a *farhang* and you know that you are...
 I have the feeling that people ask you to go somewhere
 without being there first, you agree to go and then
 finding what you need in the day of poverty and
 you find that you are not going to get money, you are not
 alone preparing for inspection and that you are also
 preparing for someone to come over and find you
 What kind of situation is that? I just go out and find
 I heard your voice, I really just wanted to speak
 you in the face? Who the hell do you think you are?
 I think you are a *farhang* just not going to be different
 go back to the same day? Because a *farhang* and you
 always will be a *farhang*? Don't be a *farhang* from my
 phone number

© The plant was found in 1997 near the city of Tbilisi, Georgia, and is now in the collection of the Botanical Garden of the Georgian Academy of Sciences. The plant is now in the collection of the Botanical Garden of the Georgian Academy of Sciences. The plant is now in the collection of the Botanical Garden of the Georgian Academy of Sciences.



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KEY CONCEPTS

At one point in France I was thinking that you were my best friend but I quickly realised that it is a very long and short that many best friends. Basically I think that you're a loser that doesn't want anything and that you're a user that tries, kindness and a little egoistic too much! I hate the fact that you can't play ping-pong with everything I have I accept that but, you just don't care in that you are not busy cause you are not. I think all you do all these play with you usually pretty and use if your fingers are dry!

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The master Charles: "That job would be great, sir."

SOLK (B-TAG)

[illegible]



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Philly Business Journal
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Kevin Jones
Restaurant Blogger
Philly City Paper
Co-Moderator



Steven Kropf, Managing
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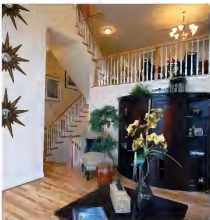
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